

Washington Displays Its Great Art Treasures Before Inaugural Visitors

City Itself Constitutes One Exhibit

Many Schools and Galleries Have Grown Here

By Leila Mechlin.

For the benefit of the many strangers who have come to Washington to participate in or witness President Roosevelt's third inauguration—and will probably tarry for a few days—mention should be made of some of the city's more important permanent art exhibits, as well as of current temporary displays.

Exhibit A is undoubtedly the city itself, laid out by L'Enfant, a French engineer, when this site on the Potomac was approved for the National Capital and before a single public building was erected—a plan followed for a good many years, forgotten for a generation or two and finally returned to in 1900, on the recommendation of a commission appointed by Congress, consisting of two architects, a landscape architect and a sculptor of great distinction. This plan has been greatly extended but its cardinal features remain unchanged. One of these was the Mall, extending from the foot of the Capitol to the Lincoln Memorial, the longest grass carpet in the world, bordered trees in orderly planting and public buildings imposing in design.

Exhibit B is one of these public buildings: The Capitol, designed by Thornton, enlarged by Bulfinch, topped by a dome, fashioned by Walter, to which one's eyes are always lifted with pleasure and satisfaction. The White House, designed by Hoban but skillfully added to and enriched without loss of simplicity and dignity. The Lincoln Memorial, which is in a class by itself; Henry Bacon, architect; a building severely classical but supremely beautiful and, because of its universality, of our own time.

Among monuments (Exhibit C), that to Washington is especially satisfactory. Robert Mills originally designed it with terraced base and colonnade but without these, in purity and dignity, it symbolizes the great man in whose memory it was erected.

Capital Leads

There is no city in the world that can boast so many equestrian statues as this, and among them is one which takes the place of the best. It is the statue of Gen. Thomas, by J. Q. A. Ward, which stands at the junction of Fourteenth street and Massachusetts avenue.

The statue of Gen. Jackson, hero of the battle of New Orleans, in Lafayette Square, opposite the White House, is of special interest in being the first equestrian statue by an American sculptor ever erected in this country. Its date is about 1853; the sculptor was Clark Mills, who had to cast it himself, there being no bronze foundry in the United States.

Outstanding among the sculpture to be seen in Washington is Saint Gaudens' masterpiece, the Adams Memorial, in Rock Creek Cemetery, sometimes called "Peace of God"—a seated, draped figure, very quiet, representing eternity. When the first public buildings were erected in the new National Capital, the classical style was chosen for them, and to a great extent it still is, though in recent years certain architects have skillfully expressed themselves with classic dignity in modern mode—for example, the late Bertram Goodhue in the Academy of Science Building, Kelsey and Cret in the Pan-American Building and Zantzinger and Borie in the Justice Building.

Simple, imposing and of great dignity is the building, designed by John Russell Pope for the National Gallery of Art, but just finished, and not yet open to the public, a fitting home for the superb Mellon collection of paintings and sculpture by the great masters, and the rare Italian paintings given the Nation by Mr. Kress of New York, later to be supplemented by the Widener Collection and other private donations. This will henceforth be a mecca for art lovers from all parts of the world, as well as our own country. The building was erected at a cost of approximately \$15,000,000 given by the late Andrew W. Mellon; the cost of administration will, however, be paid by the Federal Government.

Debt to Mr. Corcoran

To another beneficent art lover, Mr. W. W. Corcoran, the city of Washington is indebted for the Corcoran Gallery of Art, which contains one of the most complete, as well as fine, collections of American art in existence, besides examples of Old World art bequeathed by the late Senator Clark of Montana and others.

The Freer Gallery of Art, given with its contents, and endowed, by the late Charles Freer of Detroit, is notable for its Oriental collection, and for its paintings and prints by Whistler and the famous "crock room" which he decorated for a British art patron—Mr. Leyland—with disastrous result.

In the National Museum, on the north side of the Mall, at Tenth street, are collections of fine arts given to the Nation which are well worthy of attention. These are to be found on the main floor, and include paintings and other works given by William T. Evans, Harriet Lane Johnson, Ralph Cross Johnson and John Gellaly, as well as a rare collection of miniatures assembled through purchase and gift.

The Phillips Memorial Gallery sets forth, as a rule, a well chosen collection of works by modern masters, but is at present entirely occupied by a special collection of paintings and prints by the French modernist, Georges Rouault.

Rare textiles, rugs, tapestries and other weavings are to be seen in the Textile Museum, and a charming collection of Byzantine and medieval art will be found in the Dumbarton Oaks gallery in Georgetown, but to visit either of these, special appointment must be made and admission tickets procured.

Coming Events of Note

Crowded Program Assured In Local Art World.
From the first of February to the end of March there will be a crowded program of art exhibitions and events of exceptional importance.



"Wood in Winter," oil painting by John F. Carlson, N. A., of Woodstock, N. Y., owned by the Corcoran Gallery of Art. Mr. Carlson will act as chairman of the out-of-town jury named for the Society of Washington Artists' 50th annual exhibition, which will open February 1.

On February 1, the Society of Washington Artists will open its 15th annual exhibition in the Corcoran Gallery of Art, an epoch-making occasion. On the 15th of the same month a very important exhibition is to open in the Phillips Memorial Gallery, consisting of works lent by other museums and by private collectors, carefully assembled to illustrate, or demonstrate, a certain theorem, which being provided, should lead to better understanding of the modern artists' purpose and the direction it has taken. The title will be "The Function of Color in Painting." On the evening of March 22 the Corcoran Gallery of Art will open, with a reception and private view, its 17th Biennial Exhibition of Contemporary American Painting—which will continue until May 4. Finally, the last of the same month, the long anticipated opening of the National Gallery of Art will in all probability take place, barring delays which may unexpectedly arise.

Out-of-Town Jury Named

S. W. A. Has Its 50th Annual Exhibition.

This year for the first time in the history of the Society of Washington Artists the organization's annual exhibition will be selected, hung and prizes awarded by a non-member, out-of-town jury. This jury will consist of John F. Carlson of Woodstock, N. Y.; Reginald Marsh of New York City and William Gropper of Cronon-on-the-Hudson, painters; and Concetta Scaravaglione, sculptor of New York. Mr. Carlson, who will act as chairman, is, despite the fact that he comes from Woodstock, a member of the National Academy, best known for his paintings of winter landscapes, especially winter in the woods. It is by such a painting, "Woods in Winter," that he is represented in the permanent collection of the Corcoran Gallery of Art. He is also represented by paintings in many of our other American art museums, and the list of his awards is long and impressive. Birge Harrison had for some years a school of landscape painting at Woodstock, and it was probably this which attracted Mr. Carlson to the place. Later, the Students League of New York established there a school of landscape painting, in which Mr. Carlson became an instructor. Of recent years he has had his own school. He is the author of a book on "Elementary Principles of Landscape Painting."

Reginald Marsh, born in France, but a graduate of Yale University and associate member of the National Academy, has given himself principally to painting and etching people, or rather groups of people, such as one seen on Broadway, New York, or in other crowded centers. He was a pupil of Kenneth Hayes Miller and essentially belongs to what might be termed the Miller group. His works are illustrative rather than subjective—subjective rather than objective. He is represented here by two murals in the Post Office Building, "Sorting Mail" and "Transfer of Mail From Liner to Tug," which are among the best of the series. He is a member of the National Society of Mural Painters and kindred organizations.

William Gropper has also a mural painting here. At the south end of the second floor of the new Interior Department is his large panel, "The Building of a Dam," which includes in its composition a number of full-length figures as well as a vast landscape. He studied under Robert Henri and George Bellows, both excellent masters; has held a Guggenheim Fellowship and won various prizes for illustrations and caricatures. He has also a long list of book illustrations to his credit.

Concetta Scaravaglione, the sculptor member of this jury, was born in New York and studied under Boardman Robinson and more lately under Robert Laurent, who is now instructor in sculpture in the Corcoran School. She and Mr. Gropper are members of the "American Artists' Group." Her representation here is by a statue—small size—of a "Railway Express Postman," which is in the Post Office Department. Miss Scaravaglione has also done a relief for the Trade Commission Building.

Several entertainments have been planned for these jurors while they are in Washington, among which is a dinner in their honor at the Arts Club on next Wednesday evening.

Corcoran Gallery Exhibit

Jury for 17th Biennial Has List of Fine Artists.

The Corcoran Gallery of Art has just announced the jury of selection and awards for its forthcoming biennial exhibition, as follows: Franklin C. Watkins of Elkins Park, Pa., chairman; Francis Chapin, Chicago, Ill.; Russell Cowles, Santa Fe, N. Mex.; Guy Pene Du

Bulletin of Current Exhibitions

Corcoran Gallery of Art, Seventeenth street and New York avenue N.W.—Permanent collection of American paintings and sculpture; works by old and modern masters; rugs, tapestries, laces, Bayre bronzes and prints. Forty-fifth annual exhibition, Washington Water Color Club, through January 19.

Arts Club of Washington, 2017 I street N.W.—Water colors by Mary Bryan; portraits and figure paintings by Joseph G. Cowell, to February 6.

Phillips Memorial Gallery, 1600 Twenty-first street N.W.—Loan exhibition of paintings by Georges Rouault, extended through January 26. Print rooms, drawings by Henri Gaudier-Brzeska and Gouache abstractions by Ralph M. Rosenborg, to February 4.

Public Library, Eighth and K streets N.W.—Photographs by Masha Shatt, through January.

Library of Congress, Division of Fine Arts—Lithographs by Joseph Pennell; etchings and other works by contemporary printmakers; original illustrations; photographs of early American architecture.

Freer Gallery of Art, the Mall at Twelfth street S.W.—Oriental paintings, sculpture, bronze, pottery, etc.; Whistler paintings and prints. French room, American paintings.

Textile Museum, 2330 S street N.W.—Rugs, tapestries and other textiles of the Near and Far East. Open Mondays, Wednesdays and Fridays 2 to 5 p.m. Admission by card, obtainable at office of George Hewitt Myers, 730 Fifteenth street N.W.

National Museum, National History Building, Tenth street and Constitution avenue N.W.—North lobby, auspices Division of Graphic Arts, prints by Emil Gansche, 1941 annual exhibition, National Society of Pastelists, through January.

National Museum, Arts and Industries Building, south side of the Mall at Eighth street S.W.—Section of photography, photographs by the Metropolitan Camera Club Council of New York, through January.

Women's City Club, 736 Jackson place N.W.—Oil paintings by Frances Todd, through January.

Weston Hall, 1703 K street N.W.—Series of 36 paintings illustrating the history of highways.

Dumbarton Oaks Research Library and Collection of Early Christian Art, 1703 Thirty-second street N.W.—Mondays, Thursdays and Saturdays, 2-4:30 p.m.; admission by card only, issued on written application to secretary, stating day and hour desired.

Howard University Gallery, 2401 Sixth street N.W.—Lithographs in color from Japan, through January.

Whitely Gallery, 1707 H street N.W.—Paintings by "Grandma" Moses, through January.

W. P. A. Allocations Gallery, 816 Independence avenue S.W.—Work by artists of the District of Columbia unit.

Children's Gallery, same address—Work of five talented children under instruction of District of Columbia W. P. A. artists.

The Studio Gallery, 616 Washington street, N.W., 2131 G street N.W.—Exhibition of paintings by Robert Franklin Gates, to February 8.

The Little Gallery, 3208 O street N.W.—Paintings by Edward Rosenfeld, to February 14.

Chalet Nonpareil, 7102 Old Georgetown road, Bethesda, Md.—Tapestries nonpareil by Hendrica van der Flier, to February 2.

Bois, New York, and Alexander R. James, Dublin, N. H.

Mr. Watkins won first prize in the preceding exhibition of the Corcoran Gallery of Art by a flower painting which the gallery purchased. An exhibition of paintings by Mr. Watkins is scheduled for the Corcoran Gallery of Art summer before last.

Alexander James was at one time an instructor in the Corcoran School of Art. Mr. Chapin is not only a painter, but a lithographer, and is instructor in lithography at the Chicago Art Institute.

Mr. Du Bois has been represented in so many of the Corcoran Gallery of Art's biennial exhibitions that he will need no introduction here, but it may be of interest to know that the "American Artists' Group," of which he is a member, has recently published his autobiography under the title "Artists Say Such Silly Things."

The date for the receipt of entry cards for this exhibition, which should be sent to the Corcoran Gallery of Art, has been extended to February 18. Every effort has been made to insure wide representation, indicative of contemporary trends, for this comprehensive showing.

Founder Is Honored

Portraits of Smithsonian and Walcott by Miss Burdette.

The Smithsonian Institution, established by Act of Congress in 1846, through a fund bequeathed to the United States by James Smithsonian, an Englishman, interested in the advancement of learning, especially along the lines of the arts and sciences, has lately remodeled its main hall and set forth an engaging, up-to-date exhibition of its work, the breadth and importance of which it is fair to say comparatively few realize.

In order that the chief benefactor and those who have directed and developed this work should not be forgotten a certain number of portraits have been included in the display. Two of these are new, having been painted under commission of the Smithsonian Institution by Miss Hattie E. Burdette of this city and but just finished. One is of Smithsonian and is based upon an old miniature painted by an English miniature painter named John Smith, in 1816. The other is of the late Dr. Charles D. Walcott, for many years secretary of the institution, distinguished scientist and administrator. This was painted from a photograph, but is very vital and truly indicative of the personality of the man portrayed.

Smithsonian is seen in blue, double-breasted coat, high stock and neckerchief. His head is large, his forehead high, his eyes large and very wide open. Surely all this must have been true of the man who, looking into the future of our then young country, was willing to invest what was then a considerable fortune to aid in its development and, incidentally, the development of human knowledge and accomplishment.



"Bringing in the Maple Syrup," oil painting by Anna Mary Robertson Moses, included in the exhibition of her works in the Whyte Gallery. The artist did not begin to paint until she was 76, and she has had no instruction. —Star Staff Photos.

in which the composition is exceptionally good, the color very well handled. Indeed, looking at this little painting of flame and smoke, one can almost hear the crackle of the burning branches and feel the heat thrown out.

Perhaps it should be said that Mrs. Moses is an illustrator rather than a painter, but occasionally her work has what is commonly called "painterlike quality," which comes from the way the pigment is put on, and a proper relation of values—half tones as well as positive values. It is a very remarkable display, and in its sincerity, simplicity and the artist's evident sensitivity to beauty, extremely heartening in the present day of tragedy and confusion.

These may not be great works of art, far from it, but intrinsically they stand for a native artistic instinct which is a great national asset, and one which we have been thought not to possess. It should be cherished.

Collection Is Purchased

Prints Shown in Corcoran Gallery to Be Circulated.

Announcement is made by the American National Committee of Engraving that the collection of 101 prints, representing 200 years of American print-making, assembled for display in the Corcoran Gallery of Art, November 19 to December 1, 1940, has been purchased by the International Business Machines Corp. for display and circulation.

This comprehensive collection had its first showing in the new owners' Country Club in Endicott, N. Y., where the I. B. M. factories are located, opening with a reception on the evening of January 11, and at which John Taylor, Army president of the National Committee of Engraving, gave a lecture-demonstration on "The Making of an Engraving."

The collection is to be shown shortly in the Carnegie Institute, Pittsburgh, after which it will go on a prearranged art museum circuit. When this circuit is completed it will be sent to South America to tour the principal art centers under the auspices of the National Committee of Engraving.

The International Business Machines Corp. has also recently purchased another collection of prints. This consists of 73 prints by British artists in service, exhibited in the Grand Central Galleries, New York. They too, are being shown successively in art museums. Having purchased five exhibitions of contemporary paintings and these two of prints, all of which are on circuit, the I. B. M. seems to have suddenly become the fairy godfather of present-day art.

Arts Club Showings

Exhibitions by Miss Bryan and Mr. Cowell.

Two special exhibitions open in the Arts Club this afternoon, one of water colors by Miss Mary Bryan of this city and the other of portraits and figure paintings in oil by Joseph G. Cowell, who came here from Boston last autumn to become a member of the faculty of the National School of Art. For both this will be a first "one-man" showing in Washington.

Mr. Cowell is a native of Peoria, Ill. He studied first at the Art Students' League in New York, then in the school of the Museum of Fine Arts, Boston, after which he went abroad and worked for a while in the County Council School of Art and Crafts, London; then in the Académie Julian, Paris. As a rule, after experimenting in several media, an artist selects one as especially his own, but Mr. Cowell

Weaving Art Featured in Two Exhibitions

Work of Madame Hendrica van der Flier, Native of Holland, Shown in Bethesda

By Florence S. Berryman.

Persons interested in weaving can see at present two temporary exhibitions of phases of the art, in addition to the admirable examples of the Textile Museum and other permanent collections.

Tapestries, both Golden and Arras types, and also weavings by Mme. Hendrica van der Flier, are now on view at the Chalet Nonpareil, Bethesda, Md. She is a newcomer to Washington this season, having been engaged in the past few years as an instructor in weaving at the University of Hawaii, at the University of Southern California, where she received a honorary degree, and at the State College, Corvallis, Ore. In 1938 and '39 she traveled in Central America and Mexico, studying the traditions and folklore of the natives, as well as their ancient arts. She brought back to this country nearly 40 original designs, adapted from such sources. A handbook in the present exhibition, for instance, has a Mayan motif inspired by a dragon carved in stone on a temple recently brought to light.

Mme. van der Flier is a native of Holland, once a naturalized American citizen, whose father was Dr. Gert van der Flier, cent chaplain to Queen Wilhelmina at the time of her marriage and coronation. Mme. van der Flier studied at the Royal Art Academy and the Royal Netherlands Art Weaving and Gobelin School at The Hague. She has executed many types of weaving in different techniques: Picture tapestries (which she prefers to call "painting in wool") and other wall hangings, chair seats (Arras tapestries in floral designs), coats of arms, tapestries, footstools and pillow tops, bedspreads, handbags in lace weaving, and other items.

Her most ambitious work at the Chalet Nonpareil is a large Gobelin tapestry depicting the theme of Prince Charming from a Russian source, showing six knights and horses, the Volga River and the Caucasus Mountains, in a color scheme of red, greens, browns and silver and gold threads. For this she has not so limited herself. To the contrary, she has painted murals and portraits, done sculpture, designed stained glass windows and altars for churches. Moreover, she has made extensive research into the subject of creative therapy, working with members of the medical staff in two large hospitals in Massachusetts. Finally, it should not be forgotten that, in the Great War of 1914-18, he served with the A. E. F. as sergeant in the Tank Corps.

In the exhibition opening this afternoon Mr. Cowell will show about 18 paintings, the majority of which will be portraits—and among them, incidentally, one of Hans Kiemer, president of the club as well as leader of our National Symphony Orchestra. Mrs. Kinder and Miss Mary Bryan will act as hostesses at the opening.

At the Arts Club on Thursday evening, January 23, Mr. Cowell will give a talk on "Creative Therapy," illustrated by slides and examples of work by patients.

Landscape to Be Shown

Those by Robert F. Gates In Studio Gallery.

An exhibition of paintings by Robert Franklin Gates, assistant director of the Phillips Gallery Art School, will open this afternoon in the studio gallery of George Washington University, 2131 G street N.W., continuing until February 8. Mr. Gates is well known here and throughout the country for his landscape painting both in oils and water colors. He has held one-man exhibitions in the Phillips Memorial Gallery, the Baltimore Museum and the University of Florida, and his works have been shown in the museums of Detroit, Worcester, New York and San Francisco. He is represented, moreover, in important public and private collections. Recently he has executed murals for post offices in Bethesda, Md., and Lewisburg, W. Va. At present he is at work on a mural for the post office in Oakland, Md., likewise a Government commission.

Exhibition Is Extended

Rouault Works at Phillips Memorial Gallery.

The Phillips Memorial Gallery announces the extension of the Rouault exhibition for another week, which means that instead of closing today it will be on view through January 26. This is because of the

she was the recipient of the first prize at an exhibition at the Los Angeles Chamber of Commerce. Last spring she exhibited a large collection of her work at Rockefeller Center, New York City.

A particularly engaging work is a small Gobelin tapestry of medieval inspiration with a row of quaint figures reminiscent of the "Wise and Foolish Virgins" theme. A flower piece on view has as many as 28 different colors in a single blossom.

This exhibition will remain on view until the end of January, at which time Mme. van der Flier is to begin instruction in a laboratory course at the Department of Agriculture graduate school. She will teach "Arts Weaving and Designing and Arras Tapestries."

Washingtonians at the Arts Club

Display of Crafts' Members Shows Work Done on Handlooms.

The Committee on Industrial Arts has arranged a small but excellent display of work by three Washington women who are crafts' members of the Arts Club, Mrs. William H. McGlauffin, Mrs. James Stokley and Mrs. Whitman. There are about 20 items, comprising scarfs, bags and runners, all made on handlooms. These textiles are akin to the coverlets and other weavings of early Americans, and to those produced in the Southern highlands by women who have carried on the early American traditions. The designs are geometric or abstract and the color schemes rich but reserved (in contrast to the colors in American Indian, Mexican and European peasant weavings).

Mrs. Stokley shows one corded weave, with a striking abstract figure of angles and curves. Judging from the items on display, Mrs. McGlauffin favors greens, yellow and browns and Mrs. Whitman prefers blues, although she shows a large knitting bag in a warm, reddish orange.

There are a number of works which impress one as too painful "cute," however—a toy dog "struggling" in a snowdrift and smiling subjects. However good they may be from the technical standpoint, they seem to be very immature conceptions.

Interest shown and the exceptionally large attendance up to the present time. The collection goes from here to the San Francisco Museum, the third of the trio of institutions by which it is sponsored.

This extension does not include the prints by Rouault, which have been on display in the print rooms, but replaced today by collections of drawings by the sculptor Henri Gaudier-Brzeska (on whom H. S. Fide will lecture in the gallery next Friday evening, as announced last week on this page), and of "Gouache Abstractions," by Ralph M. Rosenborg.

Little Gallery Exhibit

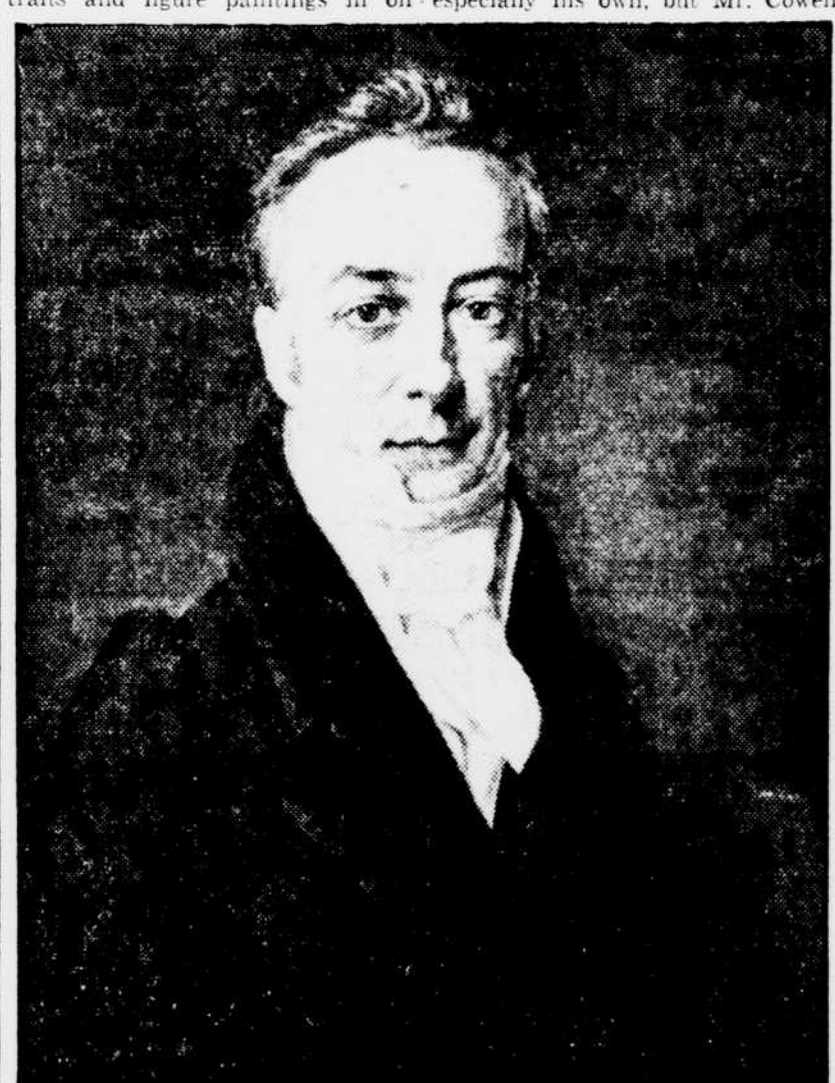
Paintings by Edward Rosenfeld of Baltimore Shown.

An exhibition of paintings by Edward Rosenfeld of Baltimore opened yesterday afternoon (too late for review at this time) in "The Little Gallery," 3208 O street, to run until February 14. As illustration, the card of invitation carried a pen-and-ink drawing of an old-fashioned stove, indicative perhaps of a warm welcome to visitors. Mr. Rosenfeld studied at the Maryland Institute and is represented in the Phillips Memorial Gallery here, the Baltimore Museum and the Cone collection of his native city.

Etchings of Flora

Mrs. Briggs Holds Exhibition in Florida.

Minnie L. Briggs, well-known local etcher, who has specialized in flowers and trees, has lately returned from a month or more spent on the Gulf Coast of Florida, where she has been making a study of native trees and flora. By invitation an exhibition of Mrs. Briggs' etchings has been held in the Memorial Pier Gallery at Bradenton Beach, Fla., under the auspices of the Bradenton Art Center. Mrs. Briggs is a member of the Washington Society of Etchers and the Society of Miniature Painters, Sculptors and Gravers.



Portrait of John Smithson, donor of the fund through which the Smithsonian Institution was founded, painted in oils by Hattie E. Burdette from an old miniature in the possession of the Smithsonian. The miniature was painted by Johns in 1816.

—Star Staff Photo.

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